

MT  
885  
.C65x  
op.9  
D57

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH



Digitized by the Internet Archive  
in 2012 with funding from  
Brigham Young University

<http://archive.org/details/lessonsinsinging09conc>







885  
C 652  
op. 9  
257



DITSON EDITION

Giuseppe Concone

LESSONS IN SINGING  
(LEÇONS DE CHANT POUR VOIX ÉLEVÉES)

Op. 9,

FOR HIGH VOICE

EDITED BY  
DR. L. BENDA

With English Text by  
THEODORE T. BARKER

OLIVER DITSON COMPANY

THEODORE PRESSER CO., DISTRIBUTORS

1712 CHESTNUT STREET

+ PHILADELPHIA +

COPYRIGHT, MCMVI, BY OLIVER DITSON COMPANY

Printed in U. S. A.

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH

## AUTHOR'S PREFACE

---

AS a general thing modern books of Vocalization are better adapted to finishing a musical education, than to the first elementary instructions in singing. Before attempting exercises which are difficult and complicated and which are filled with embellishments, it is essential to acquire a proper idea of simple melody. For this purpose, I have written these Exercises. Their free and simple style possesses the double advantage of developing and strengthening the voice, as well as of forming taste, by accustoming the pupil to divide music into graceful phrases, and to take breath at the proper time and place. The melodies may either be *solfe-gioed* i. e., sung with the names of the notes, or *vocalized* with the syllable *ah*, at pleasure. When *solfe-gioed* the greatest care should be taken to give the notes *do, re, mi, fa, &c.*, the pure and distinct sound of their terminating vowels *o, a, e, ah, &c.*

When vocalized the sound of *ah* should be carefully sustained throughout.

Those who prefer an unadorned style of singing, to a multiplicity of roulades and fioriture, will find these lessons at once useful, prògressive and agreeable.

I trust that both Professors and Amateurs will receive with indulgence, a work, which aims only at contributing to the progress of art.

G. CONCONE.

### INSTITUTE OF FRANCE

The Committee on Music, of the Academy of Fine Arts, French Institute, at its session of Feb. 1st, 1840, having, at the request of the Minister of Interior, examined the work of Mr. G. Concone, entitled *Fifty Lessons in Singing, &c.*, reported that "The Melody is invariably pure and chaste, and the harmony throughout the book ably managed. It may rank with the best works of the kind."

Signed, CHERUBINI, BERTON, AUBER, HALEVY and CARAFA.

This report was accepted by the Academy.



## EDITORIAL NOTE

**G**IUSEPPE CONCONE was born at Turin in 1810. As a teacher of singing, as well as of the piano, he lived in Paris from 1832 until the French Revolution of 1848 caused him to return to his native city. Here he became *maestro di capella* and organist at the Chapel Royal, a position he filled until his death June, 1, 1861.

While Concone wrote several operas, various vocal scenes, songs, and piano compositions, he is known to-day chiefly by his vocalises, which through their melodiousness and great practical value have acquired a world-wide reputation. As the natural consequence of their great usefulness they have become extensively adopted, and numerous editions have appeared in almost every country where the Art of Singing is cultivated. In critical value the great majority of these editions have been deficient. The editor has therefore sought with painstaking care to perfect every detail of this edition as to breathing marks, signs of expression, and especially as to the phrasing, a feature of the greatest importance, and hitherto either overlooked, treated in a perfunctory manner, or marked without consistent uniformity.

While these lessons are intended to be *vocalized*,—sung with the broad Italian *A* (*ah*)—their usefulness is thereby limited. Singers must be able to use with equal facility all the vowel sounds, and need especially to cultivate beautiful diction in their own tongue. This highly important element in singing is too often neglected. Therefore to aid teachers and students, English text has been written for this edition—lyrics which seek in each case to catch the spirit of the music and at the same time fit the florid movement.

Every editorial detail added has been in line with the purpose of the work which, in Concone's words, is:—

- I. "For developing and strengthening the voice."
- II. "Forming taste by accustoming the pupil to divide music into graceful phrases, and to take breath at the proper time and place."

# LESSONS IN SINGING

## FOR HIGH VOICE

(Leçons de Chant pour voix élevée)

Edited by Dr. L. BENDA  
English text by THEO. T. BARKER

GIUSEPPE CONCONE, Op. 9, Book I

*Moderato*

1

O - ver hill and dale Blows the balm - y gale, Her - ald  
of the sea - son ver - nal; Grass is spring - ing, Birds are  
sing - ing, Soon the bright flow'rs will un - fold: Na - ture's  
nymn should we Join in har-mon-y To the King e - ter nal.

*Note:* The breathing marks (,) and phrasing slurs above the voice part are to be used when vocalizing. When the English text is sung be careful not to break the natural connection of the words by breathing.



## Moderato

2

Ho - ly, Ho - ly: Lord God of Sa - ba - oth! Of Thy great - ness and Thy glo - ry All heav'n and earth are full! Ho - ly, Ho - ly: Lord God of Sa - ba - oth!

## Andante con moto

3

Day is end - ing, Night de - scend - ing

*legato*



Veils the land - scape from our sight;

Flow'rs are clos - ing, Birds, re - pos - ing, Shel - ter their

young in the fad - ing light. Friends and neigh - bors,

Freed from la - bors, Home - ward jour - ney gay and

bright, To each oth - er bid good night!

Bid to all, to ev - 'ry one good night!

Friends and neigh-bors home - ward wend - ing

Bid to each and all good night!

### Allegretto cantabile

See where the moon with

4 *legato*

sil - ver light Makes a bright



path - way up - on the sea! ———— O'er it,

dear-est, let us wan-der To the fair - y realms of

bliss, To the fair - y realms of bliss, To a

world more bright than this! Come, dear - est,

ah! let us wan-der To the fair - y re - gions of — bliss!



## Moderato

*p*

Ba - by, sleep! while I

*p* *legato sempre*

keep Lov - ing watch o'er thy

soft - pil - low'd head! Sleep

soft - ly! Sleep sound - ly!

Till the dawn, sleep on pro - -

found - ly, No sor - row

shall come near thee, Here

— in thy cra - dle bed. Dear ba - by,

sleep! While I keep

Lov - ing watch o'er thy soft - pil - low'd head.



## Andante sostenuto

6

*sempre sotto voce*

With light tam-bour - ine Far

do I go, Proud as a queen, This

all know. Lips that are kind

Have a soft word for me; Oft then I

find Gifts pleas-ant to see! Then with



*cresc. poco a poco*

swift fly-ing feet ——— To the meas - ure I beat; ——— I can

*cresc. poco a poco* *f* *dim.*

dance on con - tent - ed. With ——— tam-bour - ine ———

*p*

— Through the cit - y I go ——— Ah! ———

This ——— all know, This ———

all ——— know. ———

## Moderato cantabile

7

Down the lane she goes, Fair - er than a  
 blush - ing rose, No flow'r that buds or blows Can  
 with her com - pare! *p* Blue eyes fill'd with  
 li - quid - light, Lips of — soft car - na - tion,  
 Brows that shame the lil - ys white, Crown'd with gold - en hair — As

*legato sempre*

*rit.*



*a tempo*

down the lane she goes, Than the rose more fair. Ev'ry grace—

— is com-bined — In her heart, — in her heart and her mind!

*Andante sostenuto*

When the win - ter days are come, And — the cold frosts ap-pear, 'Tis

sweet a - round the fire at home Warmth to find, and pleas - ant cheer.



There ——— we all — to - geth - er To ——— the

hearth - stone cling, Re - gard - less of the storm - y

weath - er, And with grate - ful hearts we sing,

*pp* Tra, la, ——— la, *cresc.* Tra, la, la, *mf* la, ——— Tra, la, la, la, la, la,

Tra, la, la, Tra, la, la, la, Tra, la, la, la.

*dim.*

Lento

*p*

9

Day is done,

And— night de -

scends, Man-tled in her star-ry veil, 'Tis the hour for

dream - ing! A - round us all is still, A -

lone — the whip-poor-will To his mate — re - peats his

sad — and ten-der tale. Let — us rove,



Whis - - p'ring love, While the sil-ver moon is

beam - ing! Day is done, And night de -

scends In her star-ry veil of blue en-fold-ed, And bids us to love!

### Allegro moderato assai

On the moun - tain, down in the vale,

Through the for - est fresh blows the gale.



*f*  
Bright spring comes a-gain, leaves and blos-soms bring - ing,

Mid \_\_\_\_\_ the groves the birds are sing - ing.

*mf* Hail \_\_\_\_\_ to spring, the win - ter's reign is o'er! Bright \_\_\_\_\_ *cresc.*

\_\_\_\_\_ are sum-mer skies once more, Bright \_\_\_\_\_ *p cresc.*

\_\_\_\_\_ are sum-mer skies once more. \_\_\_\_\_ *dim.*

## Cantabile

*dolce*

11

O - ver the sea, love, Come back to me.

I— pine for thee, love,

On - ly for thee!

Soft - ly,

light - ly,

fresh gales blow - ing,

Gai - ly,

bright - ly

dance the waves.

Morn and eve - ning are

lone - ly with - out thee;

For thy long ab - sence

my tears are flow - ing,

That thou'rt true to me ne'er can I doubt thee,

Yet my af - fec - tion



thy pres - ence craves. Come \_\_\_\_\_

*pp* *cresc.* *f*

quick-ly, I a - wait \_\_\_\_\_ thee! I

*cresc.* *f*

wait for thee. O - ver the sea, love,

Come back to me. I — pine for thee, love, On - ly for

thee! Soft - ly, light - ly, fresh gales blow - ing,



Gai - ly, bright-ly dance . the waves, oh! come,

I wait for thee!

Moderato

12 With what ec - sta-sy, What sweet min - strel-sy

Sings the lark towards heav'n as - cend - - ing,

Greet - ing ear - ly dawn with his lay!

How his mel - o - dy, fall - ing, ris - ing,

Bright - er charms to morn is - lend - ing!

Soon with firm, un - wear - ied pin - ions

*pp* *cresc.* *f*

Down to earth he floats a - gain, But to re -

*p*

peat once more the sweet re-frain.



*rall.*

Tra, la, la, la, — tra, la, — la, — tra, la, —

*a tempo*

With — what ec - sta - sy, What — sweet min - stel-sy

*a tempo*

Sings — the lark, to heav'n as - cend - ing.

*Andante cantabile*

Fly, my shal-lop, light - ly Be - fore the fresh-'ning gale, Whose —

13



breath now fills thy sail. Fly! swift - ly and spright - ly!

O'er the glit-ter-ing waves we go, Stars are shin-ing o'er us, One whose smile full

well we know, A-waits us, read - y to be-stow The prize she holds be -

fore us, One whose smile we know waits to greet \_\_\_\_\_ us.

Fly! my shal-lop, light - ly While blows the fresh-'ning gale, — The

stars shin - ing o'er us Light the way — be - fore — us.

Gai - ly — and spright - ly — o'er the glit - t'ring waves, Light -

ly fly, my shal-lop, swift - ly fly! To — her whose smile full 'well we

know, Who waits a — greet - ing to — be - stow! —



## Allegro giusto

14

Oh! \_\_\_\_\_ the hap-py days of sum-mer-time! Fa -

- ded like the flow'rs long past their prime. Af - -

- ter snow and rain, Flow'rs \_\_\_\_\_ will bloom a-gain, But those bright sum-mer days will

come nev-er more, Spring will the flow'rs re-store, \_\_\_\_\_ those days will come no more!

8

Oh! \_\_\_\_\_ the hap-py days of sum-mer, fled Like \_\_\_\_\_ the ros-es,

cold and dead. Af-ter snow and rain \_\_\_\_\_ The flow'rs will bloom a -

gain. Spring the ros-es will re - store \_\_\_\_\_ But those days will come no more!

### Allegretto

Down in the val - ley a maid - en dwells, Fair as a rose in the



month of June. Like \_\_\_\_\_ the birds in tune

Is her voice as it ris-es and swells. *dolce* Tra, la, la, la, la, \_\_\_\_\_

Tra, la, la, la, la, \_\_\_\_\_ Tra, la, la, la, \_\_\_\_\_ la, la, la, tra, la, la,

Tra, la, la, la, la, \_\_\_\_\_ tra, la, la, la, la, tra, la, la, la, la, \_\_\_\_\_ tra, la, la,

*dolce* tra, la, la, No grief hath yet— come near her,

Light of heart is she as the day, Gift - ed with

charms that en - dear her To all a - round, both

grave and gay. Her pleas-ant way Wins all a - round,

both grave and gay. Down in the val - ley a maid - en



dwells, Fresh as a rose in the month of June. Like \_\_\_\_\_ the

birds in tune Is \_\_\_\_\_ her voice, as it ris - es and swells.

*rall.*

### Allegretto grazioso

Charm-ing May is now ap - proach-ing, Lengthen'd days on nights en - croach-ing;

Sun and show'rs, Birds and flow'rs, Fra-grant bow'rs, All these sweet May will bring.

Hail! \_\_\_\_\_ all hail! \_\_\_\_\_ The

bright - est month of joy - - ous spring, Its

pleas - ures let us sing! With heart and voice its charms we'll

sing. All hail! Charm-ing May is now ap - proach - ing; Length-en'd days on nightsen-



croach-ing; Sun and show'rs, Buds and flow'rs, Fra-grant bow'rs, All these sweet May will

*p* bring. All hail to charm-ing May we'll sing, The fair-est month of all the

spring!— All hail to charm-ing May we'll sing, The fair-est month of all the

spring! Hail! ——— sweet May! We ——— will sing!

## Allegro giusto

17

Hark! how the hunt - er's horn, Gai - ly re - sound - ing,

Greets now the rud - dy morn, And to the chase calls a - way! Its

ech - oes re - bound - ing Through green - wood and mea - dow From

ev - 'ry side The hunts - men ride And hail the day. Ah!—



Hark, how the hunt - er's horn Gai - ly re - sound - ing,

Greets now the rud - dy morn, And to the chase calls a - way! From hills and meadows

wide, far and near, The hunts-men bold soon ap - pear. A-gain the horn re-

sounds, Up, a - way! And join the sports of the day. A - way! —

— be - gin the day. A - way! — be - gin the day!

Allegretto  
*a mezza voce*

18

Wake! dear - est, wake! for the moon is now  
bright; 'Tis the hour for love, sleep no  
long - er, sweet-heart, to - night. All is still save the  
night - in - gale, That in ac - cents of  
sad - ness Soft - ly tells his plain-tive tale.

*sf*



Wake! dear-est, wake! 'tis thy lov - er that sings, — It were

cru - el to sleep While his song — thro' the night air

rings. Then — wake! dear - est, wake! — Thy

couch for - - sake, — And of night's charm with me par -

take! Wake! — dear - - est, love, — a - wake!

## Andante

19

*mf*

If I were a light-wing'd bird, Swift - ly I would

*p*

fly to thee; Through the az - ure depths un-stirr'd

*dolce*

O'er land and sea. There, when I had

*p*

reach'd thy side, I would to thine ear con - fide



In — ten-der words of joy - ous pride — My love for

thee. I would tell thee with what yearn - ing All my

heart — to thee out - flows, Though with rest - less pas - sion

burn - ing, Near thee it — would find re - pose. —

## Moderato assai

20 *p* We're march-ing on, \_\_\_\_\_

— with cour-age bold and strong, To aid the right, \_\_\_\_\_

— and rec-ti-fy the wrong. We're firm and stead - \_\_\_\_\_

y, We're al-ways read - y and march-ing on, \_\_\_\_\_

— with ban-ners wav - ing; *mf* Nei-ther prize of \_\_\_\_\_



gold \_\_\_\_\_ or hon - or - crav - ing; But to those who

*p*

need \_\_\_\_\_ our arms be - long. March-ing on!

*p*

*mf* march-ing on un - daunt - ed! March-ing on!

*dolce* *p*

*mf* march-ing on we go! And thus when-e'er \_\_\_\_\_ we meet our

foe, We give him bat - - tle blow by blow; And him o'er -

*p*

throw! No re-ward we ask — of fame or glo - ry,

To the ranks of — Hope — do we be - long, Our foes are —

*decresc.*

vice — and wrong! We're on - ward

*p* *cresc.* *f*

march - ing, With moral cour - age bold and strong, To save the weak, to right the

*p*



*cresc.* *f*

wrong, We're march-ing\_ on! We're march-ing\_ on! \_\_\_\_\_ We're march-ing\_ on!

*cresc.* *f* *p*

## Andantino cantabile

*dolce* *p*

When twi-light dew's are fall - - ing And the bright

21 *p dolce*

*cresc.*

stars send forth their beams, Past hap-py days re - call - -

*p* *3*

ing, Be - lov'd one, I — think of thee, I — think, I think of thee!

*dolce*

Hopes long treas-ured, Joys un - - meas-ured Come

*p*

back to me! Though from me part - ed,

brok-en - - heart-ed, Thou seem'st re - turn'd from some far - dis - tant

*p* *cresc.*

shore, from — some dis - tant shore, — some dis - tant shore. In - my

*cresc.*



fan-cy, I am a - gain — thy prom - — is'd bride! —

Like — the — dew — my — tears — down fall, But no bright

star — e'er — beams on — my — heart. Fond-ly — up - on thy — lov'd

name — I — call, Ah, me! un - hap - py! — Why did we part? —

## Allegro vivace

22

Out on the spark-ling sea, — When the wind is blow-ing free, What de-

light 'tis to sail! Leav-ing the shore be - hind. — A free-dom from care we

find, As we fly — 'fore the gale. — Fear-less and hap-py are we, — O'er the

blue waves bound-ing; Pleas-ant it is — to see — The bil-lows and storm clouds con-

found - ing. Out on the spark-ling sea — When the wind is fair — and



free — What joy — 'tis to sail — with the wings of the gale! —

In the sky the dark clouds gath - er, Now the light-nings bright-ly

flash! — And the thun-der loud - ly roars, While the rain in tor-rents pours,

On — thro' the bil - lows we mad-ly dash! — Out on the spark-ling sea,

When the gale's blow-ing free, — Joy — to sail!

*p* Leav - ing the land be - hind, *mf* Free - dom from care we find In

whist - ling gale! *p* Home - ward to the shore re - turn - ing, *cresc.* Lov - ing

*f* friends with joy we hail. *p* Out on the spark - ling sea, *sf* When the wind is blowing

free, What de - light 'tis to sail! Leav - ing the land be - hind, A

free - dom from care we find On the buoy - ant wings of a fav - 'ring gale!



23

Where are ye, dear-est friends — of youth de-  
part - ed, Whose smile — could — charm  
all the live - long — day? Hope - ful, to -  
geth - - er on life's — road — we start - ed,  
One and an - oth - - er fall - - ing, pass'd a-

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mf*, *p*, and *sf*. The tempo is marked 'Andante espressivo, sostenuto'.

way! Sad, \_\_\_\_\_ thus to be be - -

- - - - - left! Ah! *p* Time, \_\_\_\_\_

as he flies, change is ev - er bring - ing,

Friends van - ish, and I \_\_\_\_\_ a - lone am

left. We shall meet \_\_\_\_\_ a - gain! \_\_\_\_\_ To that hope my



heart is fond - ly cling - ing, In the re - gions of

bliss Where grief and part - ing shall come no more! no

more! no more!

**Allegro vivace**

24 Come with me, and let us roam to - geth - er Thro' the for - est

sha - dy; On the hills we'll cull the fragrant heath - er

*decresc.* *p*

Meek - ly bloom - ing 'neath our feet. Gai - ly wing - ing,

*mf* *mf* *p*

Birds are sing - ing In cho - rus me - lo - dious clear and sweet.

*p* *p*

Full of pleas - ure it will be, Come — with me, Come — with me!

*p* *mf*

By the brook - side we will wan - der Where the wil - lows, bend - ing

*mf* *p*

low, Seem as list - 'ning To the glist - 'ning Wave - lets mur - mur



— as they flow. *ff* Na - ture's an them *pp* swell - ing, *ff* Of God's

good-ness *pp* tell - ing, With glad *pp* voi - ces we will join, —

*f* And — with *p* hers com - bine. *f* Na - ture's an - them swell -

ing, God's *f* great good-ness tell - ing, Na - ture's an - them

swell - - ing, *ff* God's great good-ness tell - - ing.

Andante cantabile  
sempre legato assai

*dolce*

25

Ah! — what — pleas — ure — when —

*legato sempre*

home — — ward re — turn — ing, Is the cheer — ful, kind — ly

greet — ing from friends — — of old; — —

And af — ter ab — sence in — — dis — — tant lands so —

journ — ing, For the lov'd — ones fond — ly yearn — ing, To — —



once a-gain be - hold them, And warm - - ly en -

fold them To fond heart. Ah! what de-

light, When we re - turn from dis - tant lands, home to dis -

cern, Once more lov'd fa - ces to be - hold, And in our

arms their forms to fold! Ah! yes, What

*a tempo*

joy — when home re - turn - ing, Is the cheer - - ful, kind - ly

*a tempo*  
*p* *legato*

greet - ing From friends of old, And near the heart their

*cresc.*

forms to en - fold. What pleas - - ure is — the

*mf*

meet - ing — the friends lov'd of old. What de -

*p*

light to be - hold Friends be - lov'd in days of old. —

*f* *dim.*



# LESSONS IN SINGING

53

## FOR HIGH VOICE

(Leçons de Chant pour voix élevée)

Edited by Dr. L. BENDA

English text by ISIDORA MARTINEZ

GIUSEPPE CONCONE, Op. 9, Book II

**Allegretto amabile**

*dolce*

Ah! — no, — have no

**26** *p*

*legato sempre*

fear, — Some — day — 'twill be clear, — Dark —

clouds — o - ver night, — Make — way — for the

*dolce legato*

light. No — sor - - row so great,

*rf*

*dolce legato*

*Note— The breathing marks (?) and phrasing slurs above the voice part are to be used when vocalizing. When the English text is sung be careful not to break the natural connection of the words by breathing.*

*p* Time — can - - not a - bate, Af - ter moun - tain *dolce*

*sf* path so steep, Rest in val - ley deep. *accel.*

*a tempo* Trust, — hope — and — pray — Af - ter — *a tempo*

night comes day — Love, — truth — and — faith — Can —

*poco rall.* e'en — con - quer death! *a tempo* Trust, and hope, — and — pray, *con grazia*



Af - ter night — comes the day!

Moderato

27

Deep in wood-land glade, The mill-wheel clat-ter'd loud - ly,

*sempre legato e sotto voce*

Rain-bow show'rs it made, And flung them far a - round.

Blue for - get - me - nots Peep'd shy - ly from the brook - let,

*mf* And in shal - low spots — *p* Flash'd sport - ive sil - v'ry *f* fish; All was

peace, and sweet re - pose, When sud - den spoke a flow - 'ret,

*mf* "Pray, tell me, who knows, — Whither ha - stens this our brook? *f* Thro'

*mf* mead, by town and tow'r, *p* To lake or

sea — go - eth he?" Spake the wheel in - ac - cents sour, "What mat - ters

where — he goes? So — long as round I go, What care  
*trattenuto*  
*dim. e rall.*  
*col canto* *pp dim. e rall.*



*poco a poco*

I — for the rest — Let the brook — let flow, There with I'm con-tent."

*poco a poco*

**Allegro giusto**

28 When to the sound — of the drum — 'Neath the star -

- ry — flag they come, Where's the heart — does not leap — With feel-ing

deep? Proud - ly they march — a - way — And the call of

du - ty o-bey, No time to weep — or — sigh — But say good-

*rall.*

*col canto*

*a tempo  
dolce*

bye! In the lone hours of night, — Be - fore — the com - ing

*pp legato*

fight, — 'Tis then the sol - dier\_ dreams — Of glo - - ry's

*dolce*

beams. Yet still — an - oth - er\_ thought, With sweet — e - mo - tion\_

*cresc. poco a poco*

*cresc. poco a poco*

fraught, still an-oth-er\_ thought, With sweet e - mo - tion\_ fraught, —

*f* *mf*

Dims his\_ eye with\_ tears From un - known fears — What - e'er the\_ day —

*rit.* *p* *a tempo*

*rit.* *a tempo*



- may bring, Up on its fate - ful wing, His cour -

age is high, To do or die! No time to weep, to weep or -

*animato*

sigh, But on - ly to say good - bye! No time to -

*riten.* *dolce* *animato*

weep, to weep or sigh, But on - ly say good -

*rit.* *dolce*

bye, but on - ly say good-bye say good - bye!

*p dolce*

Andante  
*con dolcezza*

29

*sf* *p*

Far from the cit - y's mad - d'ning whirl, I'd choose to pass my peace - ful

*p*

days, In spring to watch the leaves un - curl, On hill — and dale to gaze. —

*mf*

— In that clear air — to med - i - tate, While round me as — I

*mf*

qui - et sit, And on — deep mat - ters spec - u - late, The bu - sy

*dolce* *f*

crea - tures flit. Ah! —

*p*



*mf* In — that dear air to med - i - tate, *mf* Ah! —

— While round me as — I — sit — the crea - - tures flit. —

*p* *pp*

**Allegretto animato**  
*con grazia e vivacità*

30 With light - some heart and gay, — The

dark - eyed gip-sy maid, Thro' lone for - est takes her way — By

*simile*

day — or — night — still un - - a - fraid, — Here to -

day and gone to - mor - row, Noth - ing list-eth she, No

care — doth she bor - row, From all sor-row free!

*con anima*  
Where the fire is glow - - ing, Gath - ers the gip-sy band,

Cold — the night-wind blow - - ing, Hot the blaz - ing brand. A -

round the bright fire see the gip - - sy band, —



And then the gip-sy maid,— In-

to the com-mon store—— Casts all the sil-ver paid,— the

sil - ver paid—— For— her pro-phet-ic lore. *Fine*

Then—— sleep 'neath leaf - - y

*legato*

shade, In si - - lence wrapt are all,— Such the

life — of gip - sy maid, Ah such — the —

life of gip - - sy — maid, Who'd

not — o - - bey — its ma - - gic — call? D.C.

## TEMA

Andante sostenuto, quasi lento

31 For the moun-tains am I pin-ing, Swiss moun-tains far a - way, O'er their

sum-mits snow-y white, O'er my Alps fain would I stray. Wide the o-cean rolls be-tween, And in



strangelands do I roam, But this long-ing sad and keen Haunts me ev-er day and night.

VAR. I  
Con grazia

Still there sounds to mem-'ry's ear Sweet the herds-man's Al-pine

call, Still I see the rock - y path And the foam-ing wa - ter-fall.

But a - las! I'm far a - way, I wan-der lone, hope is dead; My—

na-tive land, take my fare-well, A for-eign grave must be my bed.

VAR. II  
Leggiero

Ah! ah! ah! ah! ah! ah!

ah! Ah! ah!

ah! ah! ah!

*cresc.* *mf*

*mf* *rall.* *p rall.*

Allegretto grazioso

One, two, for-ward, point your toe; Turn your head your shoul-der o'er,

32

*p* *mf* *p*

One, two, side-wise now you go, Pause curt-sey to the floor.

*cresc.* *p*

3 3 3



*dolce*

With one— hand you— raise your— skirt,— With the oth - er wave your

fan; Close it sharp-ly with a flirt— As— you face— the

*poco sf* *poco sf*

"com - ing— man?" Ah!— ah!— Then he light-ly

*f*

clasps your fin-gers, As with state-ly— step you go,— And the

*mf* *rall*

pres-sure faint - ly lin - gers, As he makes o - bei - sance low.

*col canto*

Andantino  
sempre sotto voce e legato

33

On the pla - cid bo - som Of the riv - er's — tide — In my

frail ca - noe I dream as on — I glide; Qui - et the eve - ning

hour, ro - sy the west - ern sky, — To — their leaf - y bow - -

ers, ha - st'ning the birds now fly. In the dis - tant vale lights be -

gin to shine, And faint — and — soft — I — hear — the —



sound — of — low — — ing — kine — Ah! —

As the shad - ows fall — a — — thwart the riv - er's sheen, —

Home I turn my boat — and on my pad - dle lean. —

*dolce*  
'Tis — there, but — there, — dwells true con - tent, — The — *pp*

*rit*  
peace, and the joy — from Heav - en sent! — *col canto*

## Moderato

Light - ly *p* sing, light - ly *f* trip, Youth comes but  
 once, you know, Then sing, oh, *cresc.* light - ly sing,  
 Soon all *f* chan - ges here be - low. Where - fore wait  
 un - til too late, Oh, *dolce* pluck the bloom - ing flow - er!  
 Its faint per - fume sweet to the sense, *cresc.* Di - eth from hour to hour, Then, oh, *f*

34



*p* *cresc.* *mp*  
 light - ly sing, light - ly trip, Youth comes but

*p* *p* *mf*  
 once, you know, Then sing, oh light - ly sing,

*f* *calando*  
 Soon all chan - ges here be - low. Oh,

*calando*

sing, light - ly sing, Oh,

*p*

sing, light - ly sing, light - ly sing!

Moderato

35

O'er the ice our skates' sharp ring Sounds

clear and loud as round, as round we swing. Swift - ly glid - ing,

on we fly, Arm in arm, a - long we speed,

Of naught a - round us tak - ing

heed, And all our ri - vals pass - ing, pass-ing by. *Fine.**Fine.*



*espressivo* *mf*

Ro - sy cheeks and smil - ing lips, Jack — Frost nip - ping

*dolce e legato*

*cresc.*

fin - ger tips, Mer - ry laugh o'er sud - den

*f* *mf*

fall, o'er sud - den fall. — When the sun be - gins — to

lean And touch the ho - ri - zon's mist - y sheen, Home-ward for

*f* *pp*

rest then turn we all, Home-ward for rest then turn we all. *D.C.*

*mf* *f* *pp* *D.C.*

Andante  
con semplicità

36

'A wan - d'r'er poor and lone am I, Some food, kind

dame, on me be - stow, A crust, a bed, where - on to

lie, I'll bless thee when on my way I go!"

Maggiore  
The la - dy sweet, with kind - ly heart, Spake com - fort to the

a - ged man, Now rove no more, and rest be thy part For what is



left\_ of thy\_ brief span; For by\_ the fire - side so warm and

bright, A co - sy\_ nook\_ is kept for thee, A draught of

wine, and food\_ in - vite, Thy youth re - new'd a - gain will be. And

tales of an - cient sto - ry, You'll tell to give us\_ cheer, Of youth, of love, of\_ glo - ry, Will

ban - ish win - ter drear, will ban - ish win - ter drear. —

## Allegro brillante

*frisoluto*

37

Joy - ful — beats my heart, — Ful - fill'd — all my

long - ing, To this as - pir - ing — soul, kind — fate, kind —

fate can — give no — more. Love — and wealth, and

*dolce e legato*

glo - ry, all up - on me — throng - ing,

And on this head have — lav - ish'd all their gold - en —

*f* *dim.* *p* *f* *p* *f* *sf*



store. *dolce* Now un - to Thee on high be

giv'n the thanks, the thanks and praise, now, to Thee be *cresc.*

giv'n the thanks and praise; Oh, give me but con - *dolce*

tent, in - stead of stub - born pride; Now to Thee *mf* *p*

be praise. *mf*

*cresc.* , *f* ,  
Oh, give me but con - tent, in - stead of

pride. And make me firm to walk in

*p*

Thy ap - point - ed ways, And faith - ful e'er

*p*

*f* , *dim.* , *mf* ,  
fol - low the foot - steps of my guide, my guide

*dim.*

my guide.



38

Work is done and the day

Is de-clin - ing to its close.

Sinks the sun, shad - ows gray

Soft - ly veil him as he goes.

Come oh, come and let us stand.

*legato*

*Fine.*

*Fine.*

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Andante'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is written in a single staff. The lyrics are: 'Work is done and the day Is de-clin - ing to its close. Sinks the sun, shad - ows gray Soft - ly veil him as he goes. Come oh, come and let us stand.' The score ends with a double bar line and the word 'Fine.' in two places.

On \_\_\_\_\_ the \_\_\_\_\_ bridge \_\_\_\_\_ that \_\_\_\_\_ spans \_\_\_\_\_ the \_\_\_\_\_ stream One \_\_\_\_\_

by one \_\_\_\_\_ the star - - ry \_\_\_\_\_ band Break

thro' \_\_\_\_\_ the \_\_\_\_\_ mist \_\_\_\_\_ with spar - - kling beam,

Break \_\_\_\_\_ thro' the mist \_\_\_\_\_ with spar - - kling beam. D.C.

Allegretto

39 "Cold blows the wind, and dark \_\_\_\_\_ the way, Scarce can I see my  
Ne'er for - got \_\_\_\_\_ to give \_\_\_\_\_ due praise To kind - ly Heav'n whose



path to trace, Keep me from harm, O Heav'n, I pray, And  
sav - ing pow'r Beast and star and wind o - bey, Which

bring me safe from out this place! Sore I fear my way I've  
led her safe in that dark hour, Kind - ly Heav'n whose sav - ing

lost, The howl of wolves far off I hear. E'en my blood is  
pow - er Led her safe in that dark hour, Led her safe in

chill'd with frost. I sink and die with cold and fear."  
that dark hour Led her safe in that dark hour. Fine

Thus spoke a maid - en in the dark wood, When sud - den

shone a star on high; Then calm'd the wind's fe -

*dolce e legato* *p*

ro - cious mood, And voi - ces cheer - y sound - ed

nigh! New strength flow'd thro' her fro - zen veins

*mf*

On - ward, to friends at hand she press'd, Soon shel - ter'd

*f* *p*



safe for - got — her pains. But

*dim.* *D.S.*

40 *Andante* *p* Oh, the wear - - y lone - ly hours *mf* Drag - ging

*sempre p*

*sf* *dolce* slow - - ly far from thee! Fate un - kind - - ly, harsh - ly

*p* low'rs And no bright - - er hope I see; *mf* May the

*cresc.* skies — that o'er thee bend — Be deep - er blue — o'er thy dear

head; — And soft - est breez - - es, Heav - en send — Their balm - y

breath — o'er thee to shed, — their breath o'er thee to shed. Oh, re -

mem - - ber when you hear The — mur - mur of — the

wind, That it speaks — in ac - cents clear, And with

free - - dom un - con - fined Of that fond love — which waits for —



thee — For thee, and thee — on earth a - lone, — And —

if — no more we each — may see — We'll — meet a -

bove, — We'll meet a - bove — when life is done! —

### Allegro moderato assai

*dolce*

Far o'er the cit - y's clam - or My at - tic win - dow

looks — And sounds of bu - sy ham - - mer Dis -

*dolce e legato*

41

turb me at my books; But when the night de -

scends In pur - ple mist - y veil And

o'er me soft - ly bends The flood of moon - - light —

pale, And one by one — the — dis - tant lights, Like

roy - - al — gems — ap - pear, Like



*cresc.* *f* *rall.* *a tempo*

roy - - al - gems ap - pear And of day - the -

*cresc.* *f* *rall.* *a tempo*

sounds and - sights, Like ma - - gic - dis - ap - pear,

*p* *cresc.* *f*

Like - - ma - - gic - dis - - ap - pear,

*p* *cresc.* *f*

*dolce*

Then from my loft - y nook, I

*p*

gaze on light and star, And

learn from God's own book, ——— That naught's from Him too

far, And learn from God's ——— own ——— book, That naught's ———

from Him ——— too far! ———

*col canto* *p*

*lento* *a tempo*

## Moderato assai, quasi Andante

*espress. cantabile legato e sostenuto*

42 *p*

In ——— my gon - do - la

on ——— the still la-goon, I ——— lie and



dream of — the past. And by the clear — light

*dolce*

of the sil - ver moon Vis - ions a - rise —

both vague and — vast. Dreams — of great —

Ven - ice — at her noon, —

Queen — of a — realm, — a realm which could not, could not last!

See \_\_\_\_\_ where comes \_\_\_\_\_ the gal - ley great, \_\_\_\_\_

Deck'd \_\_\_\_\_ in gold \_\_\_\_\_ with mu-sic's sound; \_\_\_\_\_

And to be-hold this glo - rious state Loud shout-ing crowds are press-ing round,

To see their splen - did Ven - ice mate, their splen - did Ven-ice mate

With A - dria in gold - en fet-ters bound in gold-en fet - ters bound,



With A - dria in gold - - en fet - ters bound, in fet - ters bound, Ah! —

— Van - - ish'd is the dream, the still la - goon —

Lies — si - - lent now, — and — dark. Gone to — rest the

moon, — And faint - ly calls Saint Mark, but all too

soon, — So I turn my bark. —

Andante sostenuto  
a mezza voce e sempre legato

43

Draw near and heark - en To this

art - less tale; Shep - - herd Rob - in loved a

shep-herd-ess, Hand in hand they roved o - - ver hill and dale,

Hap - - - py they tho' mean their dress, tho' mean their dress.

Rob-in piped and Phyl - - - lis sang, Till all the woods and

*p*

*dolcissimo*

*p* *dolce e legato*



val - - - leys rang! Then from the town came a swain,

*sempre p*  
Phyl - lis fair hark'd to his

*sempre p*  
praise; — Shep - herd Rob - in waits in

*dolcissimo*  
vain! Faith - - ful ev - er all his days, —

*rall.*  
To Phyl - lis false and fair Naught left but de-spair.

*col canto*

Moderato assai, quasi andante

*sempre dolce e legato*

44

*sempre p*

Glid - - ing - swift - - and

free - - - - -

From the - sun - - ny

isles of Greece,

Un - - to - un - - known

*simile*

lands - - - - -

Set - - ting our helm - now we -



sail. Through th'I - on - - ian

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. A slur covers the next two measures: a quarter note G4 and a quarter note F#4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

sea, We hunt the

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. A slur covers the next two measures: a quarter note G4 and a quarter note F#4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Gold - - en Fleece Or streams with spar - - kling

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. A slur covers the next two measures: a quarter note G4 and a quarter note F#4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

sands With hearts that nev - - er

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. A slur covers the next two measures: a quarter note G4 and a quarter note F#4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

fail. Those won-drous lands we'd

see, And be it

war or peace, We toil with strong young

hands, Ne'er dream-ing we may

fail! Ne'er dream - - ing we may



fail, Ne'er dream - - ing we may fail! Now

The first system of the musical score. The vocal line is in B-flat major, starting with a half note G4, followed by a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

on the sun - - set sea, Our

The second system of the musical score. The vocal line continues with a half note F#4, a quarter note E4, a half note D4, and a quarter note C4. The piano accompaniment continues with the same eighth-note pattern.

bark lies calm at peace, But

The third system of the musical score. The vocal line continues with a half note Bb3, a quarter note A3, a half note G3, and a quarter note F#3. The piano accompaniment continues with the same eighth-note pattern.

old and weak our hands,

The fourth system of the musical score. The vocal line continues with a half note E3, a quarter note D3, a half note C3, and a quarter note Bb2. The piano accompaniment continues with the same eighth-note pattern.

And thin each worn, thread - bare sail. But old and

The fifth system of the musical score. The vocal line concludes with a half note A2, a quarter note G2, a half note F#2, and a quarter note E2. The piano accompaniment continues with the same eighth-note pattern.

weak, are our hands And

thin each thread-bare sail,

each worn sail.

*Allegro giusto, sempre sostenuto*

45 *p* Stead-y flows the stream of Time, A-ges, cy-cles, run their

course; Na-tions rise, de-cline and fall, Riv-ers cir-cle



to their source; Thro' all chan - ges one thing lasts, — Love — im-

There Love reigns with rule su - preme, None his man-date dare — dis-pute;

There Love reigns with rule — su-preme, None his man-date dare — dis-pute.

There Love reigns with rule su - preme, None his man - date —

dare — dis-pute. So, ye lov - ers, join the —

throng, Sing his praise with voice and — lute.



*dolce*

Andante cantabile

46

By the

foun-tain, in the street, Stands the or-gan-grind-er old,— And the

chil-dren quick-ly gath-er, Be it spring or win-ter cold; When he

grinds the queer old tunes Leap-ing dance the lit-tle ones Whirl-ing

mad-ly round and round As the foam-ing tor-rent runs, As he

grinds the queer old tunes, the queer old tunes, Leap-ing

dance the lit-tle ones, the lit-tle ones, They mad-

- ly whirl a-round, they mad- ly whirl a round;

And the old man's eye grows dim, With the

thoughts of long a-go For he thinks of all the oth-ers, Who as



chil - dren danced al - so, On the same old — ston - y —

*p*

pave - ment, To the same old, — same old — tin - kling

*dolce*

airs, And he lives a - gain in youth, — Free from

*p*

*dolce*

sor - row, want or cares, And he lives a - gain in youth, Free from

per - - den - - do - - si

sor - row, want or cares, from — want or — cares.

*perdendosi*

*pp*

## Allegro risoluto

47

On - ward we go, for - ward we go, Our — hearts are

full of cour-age high! We — nev - er halt, we — nev - er sigh, Nor — back-ward

*sf*

look we — throw. For well we know that on - ly so Our

*sf*

lives may be ful - - fill'd; — What - e'er for —

us Fate — may have will'd — What-e'er for us Fate may have will'd, for



*sf* us, Fate may have will'd \_\_\_\_\_ *p>* Our

du - ty \_\_\_\_\_ clear, on to \_\_\_\_\_ gol \_\_\_\_\_ *Fine*

*Maggiore*  
If per - chance our road shall lead By still

wa - ters' plea - sant \_\_\_\_\_ banks, To Pow'r su - preme we

will give thanks, While our path - way still we heed.

Each suc - ceed - ing day we live, But draws us

near - er to our goal. On - ward then, with

hope - ful soul Let - us - strive our - best to give. D.C.

*Allegretto brillante  
con eleganza*

Hand, in - hand, round and - round,

With - fly - ing feet - we - go!



*dolce* *poco cresc.*

Hand in hand, round and round,

*p*

With fly - ing feet we go.

*Fine*

*cantabile*

Scarce our steps touch the ground, Nev - er

*cantabile*

wear - y do we grow, Part - ed lips, clear, laugh - ing

eyes, Float - ing hair shin - ing bright, shin - ing bright,

Mer - ry voi - ces sweet - ly rise — On the balm - y

breath — of night, Mer - ry — voi - ces sweet - ly — rise — Up -

on — the balm - y breath of night, the balm - y breath of night. —

D.C.

TEMA  
Moderato cantabile  
*legato con dolcezza*

49

Now the sweet spring-time ap - proach - es, And the snow melts in the

vale, And the birds their nests are build - ing, All things



in - cense sweet ex - hale. Warm the air that fans the

cheek, — Swell - ing buds are o - p'ning fast, And o'er

Na - ture's smil - ing face — Spring's en - chant - ment broad is cast.

## VAR. I.

L'istesso tempo

No cru - el — frost comes near to slay — The ten - der — bird - lings in their

nest; But kind - ly — zeph - yrs ev - er blow, And shield the — flowr's at spring's be - hest.

No cru - el — frost comes near to slay — The ten - der — bird - lings in their

nest, But kind - ly — zeph - yrs ev - er blow, And shield the flow'rs at spring's be hest.

## VAR. II.

Oh, — then come my dear - est — one, Give kind - ly thought this A - pril —

day, Let — breeze and bud, and sing - ing — bird, Ex - press to

thee what fain — I'd — say. Oh — then to me, my dear - est —



one — Give — kind — ly thought this — A — pril — day, Let breeze and

bud and sing — ing — bird, Ex — press to thee what fain I'd — say, Let breeze and

*rall.* *a tempo*

*col canto* *a tempo*

bud and — sing — ing bird, Ex — press to thee what fain I'd — say.

*lento*

**Allegro risoluto**

From the burn — ing sands of A — ra — bia we come! —

50 *mf*

On this north — ern land with won — d'ring eyes we — gaze —

In the des-ert vast the great and si - lent stars, To us have taught their

se-crets, their deep mys-te - rious ways Would you know your fate? With-in your

palm — it lies, And to read those lines, A — mere tri - fle

give, — That A - ra - bia's

child to her home may re - turn, — And in hum-ble Ar - ab tent her



few short years may live — her few — short years, — her few years may live

By — the cool well — in the ver-dant o - a - sis, Where the long trains —

— of — cam-els halt, — And the palm tree leans — its feath'-ry frond,

And the stars shine bright in heav'n's — vault, There waits the one, —

— whom I love so well, And there — my pa-rents wait — their child, And

oh, — from these lands of cold and frost, Take me back, —

— Take me back — to my des - - - ert —

wild, — From these lands of

frost, of frost and cold. — Take me back to des - ert wild, to

des-ert, to des-ert wild, — to my des - ert wild, — to my des-ert wild.









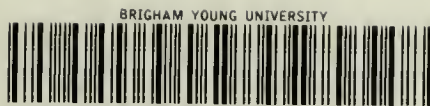


# DATE DUE

MAR 09 1982			
JAN 14 1983			
MAY 28 1997			
JUL 30 1997			
JUL 05 1997			
DEC 12 2001			
SEP 21 2001			
APR 29 2002			
FEB 15 2002			
OCT 18 2012			



*no bar*



3 1197 00566 5861

*OP*



